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AUDIO-LINGUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGES, RUSSIAN.

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REPORT NUMBER NDEA-VI-86-2 PUB DATE 62
EDRS PRICE MF-$0.09 HC-$1.04 26P.

DESCRIPTORS- TEACHING TECHNIQUES, LANGUAGES, *AUDIOLINGUAL METHODS, *RUSSIAN, *FOREIGN LANGUAGE FILMS, LANGUAGE INSTRUCTION, *STUDENT TEACHER RELATIONSHIP, TEACHING GUIDES, INSTRUCTIONAL MATERIALS, AUDIOVISUAL AIDS, *INSTRUCTIONAL FILMS, NEW HAVEN, CONNECTICUT

A FILM WAS PRODUCED WHICH DEALT WITH FOREIGN LANGUAGE INTERACTION BETWEEN TEACHER AND PUPIL IN THE AUDIOLINGUAL TECHNIQUE FOR TEACHING RUSSIAN. THE USE OF MOTION PICTURES FOR THIS PURPOSE HAS OBVIOUS ADVANTAGES, BUT THE FILM CANNOT BE EXPECTED TO TELL THE STORY ALL BY ITSELF. AN ACCOMPANYING MANUAL WAS PRINTED TO SERVE AS A COMMENTARY TO BE READ BY THE TEACHER TO HIMSELF. PART ONE WAS DESIGNED TO SHOW CONTINUITY WITHIN A CLASS PERIOD. PART TWO WAS DEVOTED TO THE SPECIAL PROBLEMS OF THE FIRST DAY OF CLASS IN A BEGINNING COURSE. PART THREE WAS A STUDY OF INDIVIDUAL TECHNIQUES. (TC)

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AUDIO-LINGUAL TECHNIQUES

FOR TEACHING

FOREIGN LANGUAGES

RUSSIAN

A series of films produced by Yale University
pursuant to a contract with the
U.S. Office of Education,
Department of Health,
Education, and Welfare
1962
Pierre J. Capretz,
Project Director.

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INTRODUCTION

This film is divided into three parts:

Part I is designed as a basis for the discussion of a class period plan. It presents a full 45 minute class period during the eighth month of instruction, which has been condensed into approximately 30 minutes. Its object is to show a variety of techniques that can be used in an audio-lingual course and the transition from one technique to another. In order to demonstrate a wide range of techniques more were included in the class period filmed than would be advisable in a normal class period.

Part II is devoted to the special problem of the first day of class in a beginning course. The regular 45 minute class was condensed into a 15 minute film by eliminating repetition of the same technique. For example, the distribution of name cards and the drilling on names, which actually took about 20 minutes, was cut down to only one or two minutes.

Part III -While Part I is designed to show continuity within a class period, the object of Part III is the study of individual techniques. Each technique selected for study is presented in isolation. There is not necessarily any relation between the successive sections of Part III; the order in which they are presented is purely arbitrary. Part III is designed to be shown section by section, so that the viewing of each section may be followed by discussion. It is suggested that each technique be viewed and discussed several times before proceeding to the next.

The teaching of modern foreign languages in American schools and colleges has changed dramatically in a number of ways in the past few years, both in regard to what takes place in the language classroom and in the use of electronic aids in the language laboratory. This film deals with the first of these: the interaction between teacher and pupil in the classroom. Despite the great value of all the new devices, this interaction is crucial in the learning process. The purpose of this film is to familiarize teachers with recently developed techniques of instruction by which the students learn to speak the language rather than merely to speak about it.

The use of motion pictures for this purpose has obvious advantages, but the film cannot be expected to tell the story all by itself. This manual is an indispensable aid designed to provoke discussion, interpretation, criticism, and, ultimately, to provide a full understanding of the techniques portrayed on the screen and of the learning process as a whole.

Some background notes on the film and how it was made may be helpful. Essentially it is an attempt to record actual class sessions as realistically as possible, showing not only effective use of the techniques but errors and pitfalls as well. Thus the presentations should be viewed, not as perfect examples but as types of activity which the teacher must manage with skill and understanding.

No rehearsals were held. The classes were simply brought to the studio, which had been set up to resemble a classroom and in which the motion picture equipment, operators, and directors had been well concealed. There the teachers were asked to conduct the classes just as they would in their own classrooms. In order that the material might be covered fully, a general outline for the lesson was agreed upon in advance with the teachers, but, aside from bearing this in mind, they were free to conduct the sessions in their own way.

Any new material presented during the classes was especially written for the film in order to assure that the students were completely unfamiliar with it.

Every effort was made to preserve the naturalness and integrity of the class and to make the students forget they were being filmed. On arrival at the studio, the classes were given warm-up sessions to familiarize them with the new surroundings. This helped them to become involved in the lesson and proceed naturally when the filming began. Since most of the classes were not taught by their regular teachers, the warm-up sessions also permitted the pupils and the new instructor to become acquainted with each other.

The studio setting provided a number of advantages. It was designed primarily as a laboratory for sociological studies in which groups of people could be observed, photographed, and recorded without being conscious of the observers, cameras, and tape recorders. Ports enable three cameras to operate simultaneously from different angles, and lights and microphones are built into the ceiling. As a result a phenomenon well known to sociologists occurred during the filming sessions. The students quickly became interested in the problem at hand, the language lesson, and seemed entirely unaware of the filming and of the language consultants watching them from the other side of one-way windows.

It was not our aim to present a perfect, well-prepared demonstration of an ideal class consisting only of "A" students and a faultless teacher, but rather a sampling of normal classes in real situations together with the problems which arise in such situations. The usual program of the class period was interrupted only when it was necessary, for example, to reload a camera. When retakes were needed, as for example when excessive coughing obscured a point to be covered, instead of simply rephotographing a few seconds or minutes of action as would be done in an ordinary motion picture, rather lengthy sections were done over so that the pupils could become reabsorbed in the natural flow of the class.

Inevitably, a considerable amount of editing of the film was necessary. This was not done for artistic reasons nor to make the performance of the teachers and pupils appear better than it actually was. On the contrary, the editing was guided by the same principles of realism which governed the filming. Some editing consisted of selecting camera angles which most clearly showed the class activity. Since the cost of producing a fifty-minute film for each class session would have been prohibitive some shortening of sequences was re-

quired. Therefore, Part I was condensed into approximately thirty minutes and Part II into approximately fifteen by eliminating the repetition of phrases and techniques already shown and the continuation, development, and amplification of techniques which added little to the teaching value of the film.

It should not be supposed that the ways in which particular problems are solved in the classes shown are necessarily the best or the only ways. Used with the film, the purpose of this booklet is to point out problems and provoke consideration of other possible ways of solving them. Hence the film should not be expected to tell its story in a single, continuous showing. It should be viewed several times with frequent interruptions for analysis and discussion.

Comments, criticisms and suggestions for improving the discussion in this booklet will be most welcomed.

Audio-Lingual Techniques for Teaching Foreign Languages*

RUSSIAN - PART I

1. WARM-UP

To provide an immediate transition to the foreign atmosphere, the class begins with a brief warm-up session.

This prepares the students mentally and emotionally for the use of the new language. These first 3 to 5 minutes serve to loosen tongues and set the tone for the entire class period. The class begins without English and without delay, and the rapid pace established in the beginning is maintained as the students are carefully guided through more demanding exercises.

Familiar material is used to give the class confidence. Careful planning enables the teacher to use a variety of techniques moving smoothly from one to another.

The teacher uses questions and drills on material over which the students have complete control. Note that much of this questioning is between teacher and individual pupils. Very few choral repetitions or answers are called for during this period although the teacher often repeats an answer for the sake of reinforcement.

The necessity for detailed and well-organized lesson plans cannot be overemphasized. Before embarking on a new unit of work, the teacher studies the unit in its entirety, breaking it down into weekly segments and finally daily lesson plans. Each class period is so planned that the teacher can move the class easily and logically from one exercise to the next with confidence and facility. His objectives should be clear to both himself and the students. The planned progression of exercises should be varied enough to retain student interest yet related closely enough to one another to provide systematic reinforcement.

*In the following pages the sections underlined represent the running commentary of the film.

Answers prompted by visual aids,

chain practice,

questions and answers,

directed dialogue,

The teacher is able to elicit desired responses by cueing the students in several ways -- with a hand gesture, a nod, a shake of the head, or rejoinders with a word or phrase.

2. REVIEW OF BASIC DIALOGUE

The dialogue review consists of material learned in previous lessons.

Here the teacher is reviewing Part I of a dialogue already learned. Instead of permitting the class to take both roles, the teacher takes one role, the class takes the other. There is a danger that such repetition may become purely mechanical and that the studentsmay not be aware of the meaning of what they are saying. The teacher should be prepared to remedy this situation. Some teachers use hand motions to help recall and reinforce meaning. The teacher may have to stop the repetition and caution students to think of what they are saying and to recite with proper expression. Proceeding to more individual work with directed dialog, dialog adaptation or rejoinders will also force them to think.

Here the students recall and reinforce what they have learned.

Choral performance is used to provide maximum opportunity for practice, while at the same time building confidence in the individual student.

It is recommended that the teacher move about the classroom and listen to individuals at all times. He is ready to correct mistakes before they become habits.

Watch how the teacher leads the class from full choral response to individual response.

Note that the teacher corrects only the most striking errors of pronunciation. Although there are some faults in intonation and pronunciation he has been careful not to interrupt the dialog in order that the students may not become self-conscious and tongue-tied. In a regular class period, however, greater time would be devoted to correcting pronunciation and intonation.

This exercise ends with a conversation that is almost life-like.

The students' intonation reflects their interest and comprehension.

Note that the teacher makes corrections whenever necessary.

Realizing that his main objective is the formation of correct language habits, he does not permit bad ones to start.

3. PRESENTING NEW LINES OF DIALOGUE

Only a small amount of new material is presented each day, but it is thoroughly drilled and practiced by the class.

The meaning of the new dialogue lines may be established through a number of different techniques such as paraphrase, English, gestures, intonation, the use of visual props, such as puppets, detailed wall charts, magazine pictures, commercial flash cards or portable objects, depending upon the text. The individual teacher should adopt the technique of presentation or combination of techniques best suited to his own situation. Whichever method is employed it is imperative that meaning be clearly established so that the student will be able to use the words and expressions in other contexts.

Line I is repeated several times by the teacher as he walks around the class making sure that all students have a chance to hear clearly. The students should be trained to listen attentively and to watch the teacher's face as he pronounces the words.

The lines are broken up and drilled in partials, then these partials are put back into full utterances and repeated at normal speed.

Note that long utterances are sometimes drilled from the end as well as from the beginning. This technique was developed as a means of maintaining the intonation pattern of the sentence when it is broken up into partials. This is very difficult to achieve whether the build-up starts at the beginning or the end of the sentence. However, backward build-up may serve as a way of introducing variety. When the teacher observes that the students are following easily and some of them are beginning to move their lips he calls for choral repetition of the partials. If pronunciation offers difficulty the words may be broken down into syllables for easier repetition.

Then these partials are put back into the full utterance and repeated at normal speed.

The class should be trained to speak without hesitation and to respond as a single person. The repetition alternates between teacher and students.

The teacher is only mouthing the words during these choral responses. The students are on their own when they speak. They are taught to rely on themselves from the beginning.

The teacher should free himself as soon as possible from repeating with the students. Otherwise the students become too dependent upon the teacher's guidance and the teacher is unable to hear mistakes as they occur.

Note that the teacher repeats the lines already practiced, calling for choral and half-choral repetition, before he moves on to the succeeding utterance.

In this portion of the film the students made very few serious errors in pronunciation. However, should a mistake be made the teacher realizes that immediate and thorough correction is of utmost importance. If a student makes a mistake, the teacher has the whole class repeat the corrected statement several times and then asks individuals to repeat it, including the one who made the error. However, the teacher should not drill to the point of making the student feel self-conscious or that he alone is in error. Timing is important. The teacher soon becomes sensitive to signs of fatigue in the class and knows when the students have had enough. No two groups require the same amount of drill. One point should not be drilled for too long a time. It is often more profitable to leave it for the next class. However, it should be noted that the teacher often becomes bored with this sort of repetition before the students do. It is his attitude that determines the effectiveness of the drill program.

4. DIALOGUE ADAPTATION

The dialog adaptation is one way to relate what has been learned to the student's everyday experience.

Notice how gradual and almost imperceptible the change was from the teaching of the basic dialog to the dialog adaptation. This comes only from careful planning which is a very important aspect of good audio-lingual teaching.

As soon as a line of dialogue has been adequately drilled, questions may be phrased within the limits of the known vocabulary and structure in order to integrate the elements of the dialogue into the immediate situation. This exercise helps to speed the learning of the dialogue and to reinforce meaning.

For the most part the dialogue adaptation exercise calls for individual rather than choral response, although the teacher may wish to ask the whole class to repeat a correct answer for the sake of reinforcement. It should be remembered that high quality performance is always expected: speed of response, correct pronunciation and intonation, and automatic structure changes. Any error should be corrected immediately.

After the students have complete control of the questions in the dialogue adaptation, the exercise can be expanded by having the students ask these questions to one another. It gives extra practice in the use of the language and leads directly to a more demanding exercise -- directed dialogue -- which will be discussed later.

5. STRUCTURE OR PATTERN DRILLS

These drills provide a systematic way of giving the student automatic control of the structure, the grammar of the language.

They are designed to drill the basic grammatical structure of the language by using the language itself. The value of oral practice is that a model sentence may be imitated, repeated and varied far more often than in writing and errors can be corrected immediately.

The teacher presents the structure to be studied.

CONSTRUCTION SUBSTITUTION DRILL OR TRANSFORMATION DRILL

The new pattern is drilled by means of a construction substitution.

Here the students are taught how to change from accusative to genitive after a negative verb. Having completed only a few pattern sentences these students readily see the construction change necessitated by the negation. This is an example of a language being taught in terms of itself.

These drills must be practiced repeatedly until the student's response is automatic.

After sufficient mastery has been attained by the class in choral responses, the teacher calls for individual performances.

The students learn the nature of the structure by contrasting one phrase with another while making minimal changes.

Although paradigm drills are used most frequently to practice verb forms in a given tense this one is used here to drill the accusative case as well as giving extra practice in verb conjugation. The procedure for conducting this type of drill will be discussed in Part III which deals with techniques in detail.

NUMBER-CHANGE DRILL

Now we are going from plural to singular or from singular to plural

This is an excellent drill for teaching the transfer from a singular to a plural form and vice versa, a transfer which is not easily made by many students. Hence, before its initial presentation the teacher would be well advised to demonstrate the technique involved by carrying on such a drill with the class in English. This will greatly assist students in better understanding the technique of the drill as well as reviewing the singular-plural concept. This was, of course, unnecessary in this film since the students had already done many such drills.

PROGRESSIVE SUBSTITUTION OR REPLACEMENT DRILL

Here the model sentence changes with each repetition, following cues given by the teacher.

Generally considered the most difficult of the substitution drills, the replacement drill calls for the student's complete attention. The model sentence changes from line to line because cues are given in succession for substitution in various parts of the sentences. The teacher calls for individual responses only when the drill has been performed satisfactorily in chorus. Note how he corrects the hard American l so that the student will provide the desired palatal.

This drill will be discussed in greater detail in Part III.

QUESTION-ANSWER PRACTICE OR RESPONSE DRILL

Questions and answers are used to review structures which have already been studied.

The purpose of this drill is to elicit natural and realistic answers, and through this exchange between teacher and students, to drill vocabulary and to reinforce structure. There are several types of questions and responses: choice questions, yes-no questions, cued responses, and free responses. They use grammatical points in a variety of contexts thus serving not only to reinforce the material, but also to add variety to drilling techniques.

The choice questions present the student with two possible answers. The teacher accepts either answer. With a yes-no question it is up to the teacher to indicate which answer he desires by means of gesture. The student must answer in a complete sentence

The cued-response also requires answers in complete sentences. The teacher gives the cue in a low voice before obtaining the student's answer.

The free response items give students an opportunity to answer more independently. The questions are constructed so that they will elicit answers containing previously drilled lexical item and structures. The teacher should encourage as much variety as possible in the responses, helping the students by means of props, gestures or cue words if necessary.

6. DIRECTED DIALOGUE

This is a controlled conversation, stimulated and guided by the teacher.

The directed dialog requires the students to listen and speak with comprehension.

Note how this teacher had the directions thoroughly memorized so that he was able to give the same cues consistently and without hesitation. The students must have such control of the structure that they can make the appropriate changes as well as retaining the meaning context of the phrase.

It recalls, reinforces and recombines the content of the basic dialogues.

The purpose is to redirect this material along with previously learned structural and lexical items into a new situation. It serves as a transition technique from the repetition of a memorized dialogue to personal reaction and freedom of expression.

By giving all directions at once the teacher now puts the students on their own.

Now the students actually carry on a natural conversation with a minimum of teacher control. As familiarity with the material increases an even greater degree of self-expression will be permitted by using the conversation stimulus technique.

The teaching of the directed dialogue can be studied in greater detail in Part III of this film series.

7. CONVERSATION STIMULUS

Now the students are completely on their own. The teacher outlines a familair situation...and the students react verbally.

The design of the conversation stimulus is such that the students must recall familiar expressions in order to communicate their reactions to a new situation. Their responses depend now on what has just been said and no longer on the teacher's direction. It calls for thorough mastery of the material on their part as well as for imagination. They should be cautioned not to try to invent original statements but to recombine familiar material. This technique was introduced to this class expressly for the film and for this reason they have neither mastered it nor carried it to its conclusion.

In presenting a conversation stimulus the teacher may give the situation in Russian and remind the students of the material at their disposal by recalling possible expressions or pointing out directions that the conversation could take. Note that almost all students are eager to contribute. They obtain considerable satisfaction from using the language freely in meaningful situations.

Now that a number of possibilities have been explored, two students will be asked to carry on a free, non-directed conversation on the same theme.

The stage has been set and it is up to the students to continue the conversation. Nevertheless, the teacher does not permit too much hesitancy and he is quick to make corrections whenever they are necessary.

8. READING

The reading text recombines familiar materials presented in a new situation. Notice that the teacher models the language for the students, phrase by phrase, before asking them to read.

These students have already made the transition from the spoken to the written language. They are familiar with the sound system and the corresponding orthographic symbols.

Even though this text is made up of familiar material, the teacher reads it first aloud and asks the students to read after him so that they will be able to answer the comprehension questions without stumbling over pronunciation difficulties which might occur due to new word order.

Again, the teacher is working on correcting and perfecting pronunciation.

He realizes the problem of interference from Egnlish and does not permit the written word to corrupt the speech habits so painstakingly developed thus far.

9. QUESTIONS

Questions about the story check the student's comprehension of the text.

Though it is not recommended that a teacher make a habit of stating a question more than once before calling on a student (they should be trained to listen carefully the first time), it is a good practice to ask the same question of several students.

10. ASSIGNMENT

Now the students receive careful instructions about their homework discs.

The assignment given here is in keeping with what has just been done in class; that is, to practice the lines of the dialog that were presented and drilled. The assignment will vary according to the daily work. It may be practice with the records, writing exercises with the structure drills, or reading passages to be studied. The manner and timing of presenting the assignment will differ with each teacher. It is often helpful to write the assignment on the blackboard before class so that the students may take it down immediately upon entering the classroom. In any case, the assignment should be clear and specific.

RUSSIAN - PART II

This is the first day of class for a group of students who have never been exposed to any foreign language instruction.

The teacher has explained - in English - how the students will work in class and how they will study at home.

She has told them how they will respond: full chorus, half-chorus, or individually.

It is important to set forth on the very first day the purpose, objectives and techniques involved in learning a foreign language. Though every teacher realizes that she will need to bring this to the students' attention frequently during the course of the year, a careful orientation at the outset helps the student understand what he is to do.

Although it is not shown on the film the teacher had explained briefly the nature and development of language and the communication process. She explained why the spoken language will be introduced first. By giving examples in English the teacher may demonstrate the difficulties encountered in learning the spelling system of a language and thus stress the importance of a thorough grasp of the sound system and of the necessity for delay before the written symbols are introduced.

She explained that language is a set of habits and that habit formation demands practice, correction as needed, and more practice. Now she demonstrates for the students the techniques she will use: her manner of cueing for single and double repetition, choral, half-choral, and individual response. She outlines her role as teacher and their role as students.

This first day of class has been telescoped to give the essentials of the first complete lesson in a few minutes. In a full class period, the teacher discusses more thoroughly than is shown here each of the above points and allows for student discussion.

As the class begins she explains the words and phrases used in naming and greeting someone.

A major portion of the first lesson is devoted to the

actual learning of a few expressions by means of the techniques explained by the teacher. She begins immediately teaching the forms of greeting which require an understanding of the familiar and formal forms of address. She makes the students grasp fully this concept. It is imperative that the students know at all times what they are saying. The use of English in this first lesson depends upon the individual teacher. Provided meaning can be clearly established without its use, some teachers prefer to avoid it.

Each new utterance is introduced by the teacher modeling it a number of times. Seven or eight times is usually adequate, but it may vary depending upon the class. The number of repetitions by the teacher should decrease as the year progresses, for the students will be accustomed to the sound system. Note that as she models the phrase the teacher walks around the room so that each student can hear and see clearly.

The teacher is only mouthing the words during these choral responses. The students are on their own when they speak.

Although the teacher's mouth may be moving, she is not repeating with the students, who would become too dependent on her.

The students are taught to rely on themselves from the beginning.

Even with the one greeting they have learned, the students are encouraged to partake in a free exchange with the teacher.

On this first day the teacher concentrates on only a few characteristic sounds.

In the presentation of her name as well as by giving her students Russian names she introduces the class to the sounds of the new language. By means of gestures and voice inflexion she clearly establishes the meaning of "My name is ...".

The teacher has prepared beforehand cards with Russian names for every student in the class.

The assigning of a foreign language name to each student is generally considered a good technique. Its purpose is two-fold. The students start immediately to practice the foreign sounds and in subsequent classes the flow

of the language is not interrupted by the insertion of the English names. Since the Russian language requires changes in endings according to a word's function, the teacher's use of Russian names will also serve to make students more conscious of these inflected forms.

The teacher starts by modeling her own name before she assigns Russian names to her students. She models each name a number of times before permitting a student to repeat. Should a name be mispronounced she calls for four or five full choral repetitions.

The teacher then calls upon individuals to give their names. She alternates choral and individual repetition as the need arises. If a sound is not accurate she isolates it for clarity and then puts it back into the sequence at normal speed.

Lexical and structural items are introduced in complete utterances. The teacher may use either basic sentences or conversation in dialogue form. Here the teacher introduces expressions used in greeting by means of a dialogue. A real situation using authentic language in which the student himself can become involved creates a life-like atmosphere in the classroom and holds the student's interest.

SECOND DAY OF CLASS

After reviewing expressions used for greeting and naming, the teacher introduces the first basic dialogue.

Many techniques are at the disposal of the teacher for the introduction of new material. Several of these were mentioned in Film I. Here the teacher illustrates the dialogue with Russian wooden dolls, as she explains the situation in English. Many teachers use simple stick figures. In order to establish meaning, she makes a point of using the same gestures she employs later as she says the Russian dialogue. Even though she will only drill a few lines of the dialogue, the teacher introduces the whole sequence in order to make the situation more meaningful. She then proceeds to drill the dialogue lines without further discussion. The following days she may wish to go over the sequence again, using the dolls or stick figures and appropriate gestures. Thus she recalls the meaning as she reviews the dialogue lines previously drilled and introduces those that follow.

Note how the teacher first models the utterance for the students, then invites them to join in and finally lets them speak by themselves.

Experienced teachers tend to be very generous in the number of times they repeat the expressions to be learned. Since at the start the learner does not have a visual reminder of what is still new to him, the acoustic image is his only guide. This cannot be established with any degree of permanence without copious repetition for the ear, a fact that can easily be overlooked by those who have not learned or taught in this way. The importance of the playback machine as a further extension of the teacher's repeated model is in this regard very apparent.

The teacher can usually judge when to make the transition from choral to half-choral and finally individual response. She ought not call on individual response too soon, for they need the security of the group responses until they feel confident. However, it is just as serious a mistake to keep the choral repetitions going too long, for the students may become tongue-tied when asked to speak alone. The teacher may wish to try individual responses sooner. If she finds hesitation and fumbling, she returns immediately to the group in order not to make the individual feel self-conscious.

Students are inclined to mumble when they speak in chorus and it is important from the beginning to train them to speak loudly and distinctly. They must understand that the teacher is there to model the foreign language and to make corrections. She cannot do this properly unless she can hear them. By alternating her model with the choral repetition the teacher can hear responses and judge performance better. Also the students become more confident as they realize that they are saying the full utterance alone. It is wise to call for double repetitions to see if the students have learned an utterance well enough to be able to say it twice in succession without faltering.

As soon as two utterances have been sufficiently drilled, the teacher should put them into the dialogue pattern. She may do that by taking one role herself and assigning the other role to the class. She may alternate the roles, and finally assign them to parts of the class. Here the teacher uses the class as one speaker so that she will have the opportunity to present the next line of dialogue.

Naturally on this second day the teacher will not be concerned with all the details of pronunciation. She concentrates on teaching a few characteristic sounds of the new language.

It is better to isolate a few basic sounds at first, rather than try to attack all pronunciation difficulties with equal vigor. Overdrilling with a particular sound or an individual may cause the class to bog down.

Often a phrase or sound that causes difficulty in one class period presents no problem the next day.

This teacher's knowledge of the points of conflict between Russian and English pronunciation is a great help in permitting her to teach difficult points of pronunciation more effectively. Notice how she teaches palatalized l as well as other sounds very foreign to American students.

Chain practice enables each student both to ask and answer questions.

It facilitates individual drill since it proceeds around the class in order. The teacher does not allow the student to fumble but immediately supplies the correct response if there is hesitation. Errors in pronunciation are corrected and the correction is reinforced by choral response. This keeps the whole class alert while individuals are performing.

As soon as the chain practice makes it evident that the students have control of this section of the dialogue, the teacher calls on two students to come before the class. They may be hesitant at first to stand up and perform but the teacher should insist, for this is the only way to assure perfect control of the dialogue and make the conversation seem realistic.

Notice that these students speak at almost normal speed.

RUSSIAN - PART III

This film isolates for closer study a number of the new teaching techniques.

1. PARADIGM DRILL

This first drill varies the traditional paradigm by teaching the verb and pronoun forms through the context of complete statements.

Through this substitution drill the students review the use of the genitive and accusative case of personal pronouns.

The procedure for conducting this type of drill is essentially as follows. First, the teacher models the drill showing what kind of substitution is expected. Then, he gives the cue sentence and calls for choral response of the correct substitution. He often repeats the answer in order to correct pronunciation and intonation as well as structure. One should be careful not to overemphasize the key word in the structural substitution as incorrect intonation is likely to result. Once the students have control of the pattern, the teacher moves on to individual performance, reinforcing the pattern occasionally with choral repetition.

Rather than being drilled in sequence, the forms are drilled more realistically in random order.

2. PROGRESSIVE SUBSTITUTION OR REPIACEMENT DRILL

In the replacement drill a model sentence changes with each repetition, following cues given by the teacher.

The cue may affect any element of the sentence: subject, verb, object or adverbial phrase...

The teacher gives the model sentence and has the students repeat it one or more times. As the students repeat the line, the teacher listens carefully to make sure that all students are repeating it correctly. (If he hears a mistake, he repeats the line, breaking it into segments if necessary, and then has the students repeat it again.)When

he is satisfied that it has been repeated correctly, he supplies the cue for the next sentence. He then waits for the students to repeat the model sentence with the indicated substitution. If the students respond correctly, he gives the next cue and waits for the students to complete the sentence with the second indicated change. If however, the students make a mistake, he gives the sentence with the indicated change, he has the students repeat the new sentence, and then proceeds with the drill. The first time through the drill the class responds in full chorus. If there have been mistakes made, he goes through the entire drill once more having the students respond in full chorus.

This is a difficult drill, and it demands a high degree of student control over the material.

It is important that the students speak up and that a fast tempo be maintained otherwise the drill will fall flat. It is also important that the drill be repeated until it becomes automatic, although not necessarily the first day.

After choral practice the teacher calls for individual responses. If a student makes a mistake, he calls on another student to supply the corrected sentence or calls for a choral response or both, has the student who made the mistake repeat the corrected sentence and proceeds with the drill.

It is advisable to call for individual responses only after the entire class can manipulate the drill properly in chorus.

3. DIRECTED DIALOGUE

First the teacher drills the lines of the dialogue with full chorus responses.

Although the directed dialog might appear to be an extremely controlled and even unrealistic approach towards the free use of language, it constitutes actually a major step towards independent self-expression in the foreign language. By means of a series of commands the teacher has his students ask specific questions or make specific statements to one another. It is an excellent construction change drill requiring students to manipulate structure and re-enter vocabulary in different context.

He then proceeds to individual responses.

Methods of presentation vary. This teacher divided his class into two groups; treating each group as a separate speaker he gave them the commands. Notice that when hesitation occured he modeled the desired utterance and then had it repeated in full chorus. Soon he was able to give the directions to two students and have them make the necessary construction changes with a minimum of hesitation.

Now he calls on individuals students to perform the dialogue in front of the class.

These students were able to handle the language with considerable ease. However, since the class just began this particular directed dialogue sequence, there remains considerable work until each student is capable of carrying on such an exchange with equal ease.

Due to the difficulty in teaching the directed dialog for the first time, it is often advisable to demonstrate the technique by directing a dialogue in English, not a translation of the one to be presented in class however.

Another mean of initiating directed dialog is to call two students before the class. The teacher gives a command and immediately whispers the desired utterance to one student. The student repeats this utterance which the teacher has the entire class repeat in turn. This is continued for the remaining commands.

Eventually, as the year progresses, the directed dialogue can be used as a first step towards correct self-expression in authentic language. After the initial commands the teacher may permit students to continue the conversation independently. Should hesitancy or incorrect usage occur, the teacher must redirect the dialogue and make the necessary corrections at once.

4. REJOINDER DRILL

Here the teacher moves gradually from a directed dialogue technique to a rejoinder drill which gives the students more freedom in their responses.

By employing the rejoinder technique, the teacher avoids the use of questions or commands for eliciting a verbal utterance. A rejoinder drill is based on a student's ability to find a suitable verbal reaction to a statement made by another person. Indeed, normal speech more frequently consists of re-

joinders than of questions and answers. Frequently the teacher will indicate the emotion that he wants the students to express in their answers. He might make a statement such as "Mary isn't in school today", and ask for rejoinders expressing surprise, regret, fear, etc. In this film the teacher permitted the students complete freedom in their rejoinder statements since they had never performed such a drill before. Notice the variety of suitable rejoinders the class was able to make to the teacher's statements. It is obvious that the students' enthusiasm for this type of exercise grew as they became more familiar with it. Even in this more sophisticated exercise, the teacher corrects any mistake which may occur.

The rejoinder is an excellent technique in developing self-expression and cannot be undertaken too early in a language course.

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